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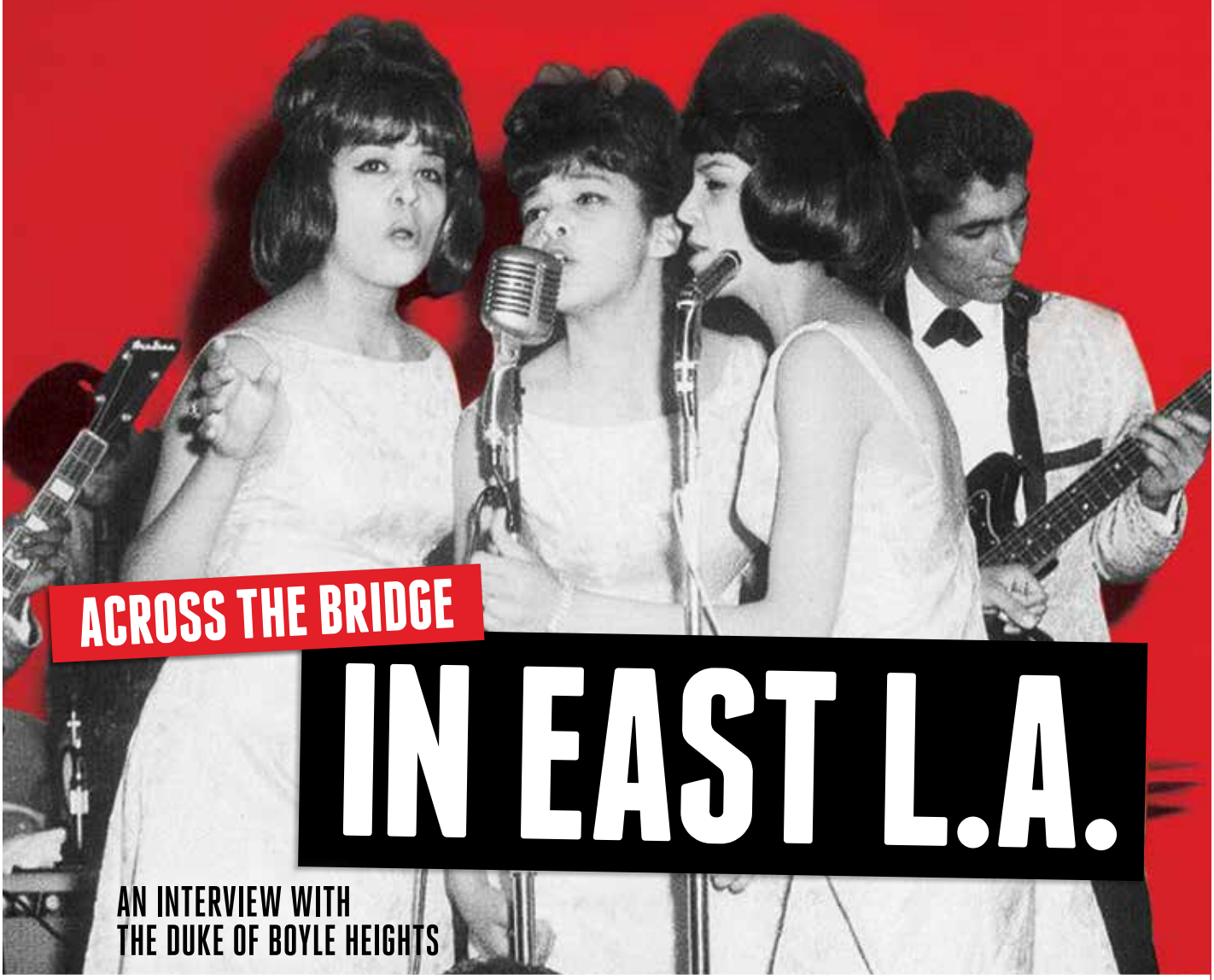

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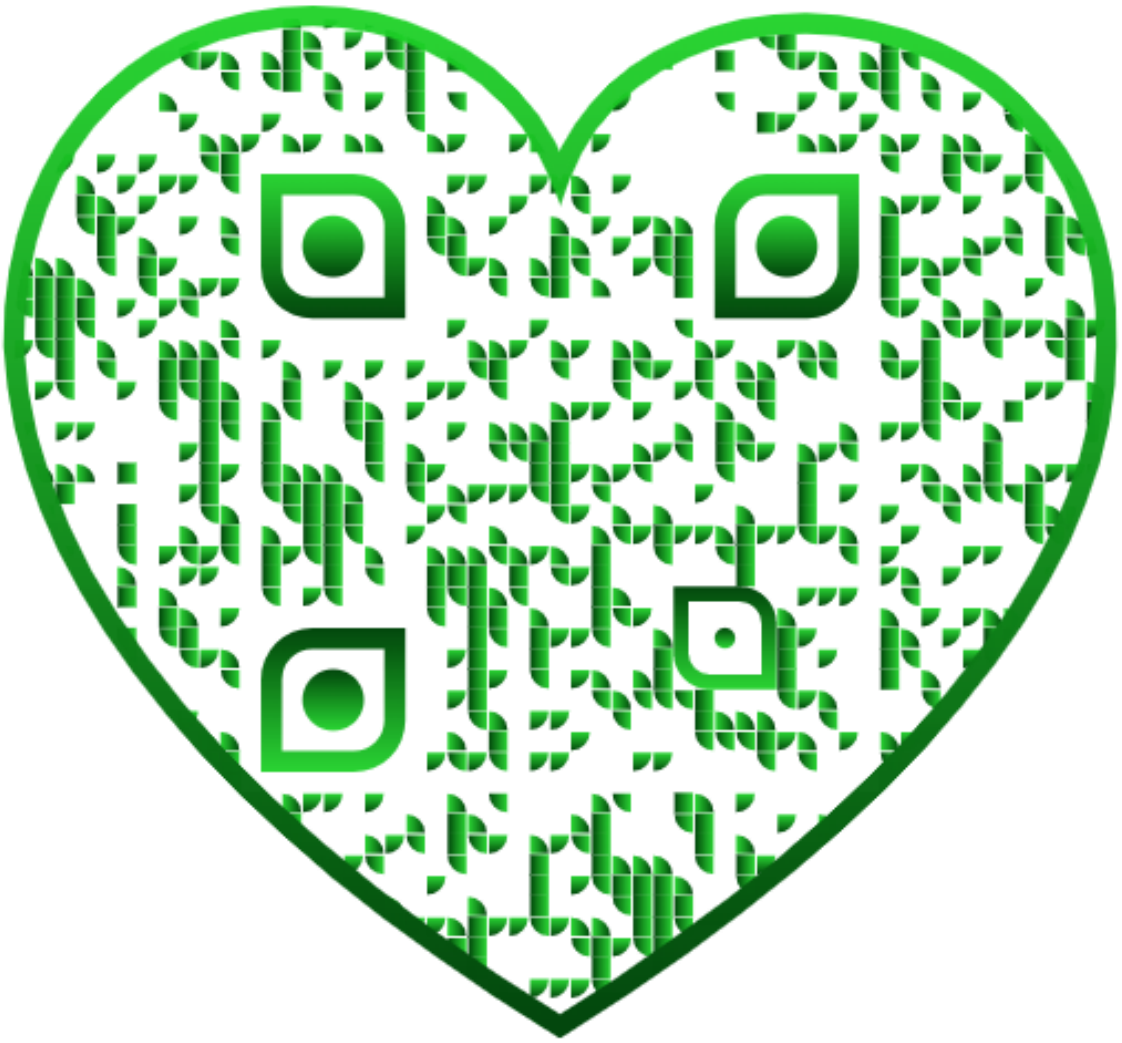
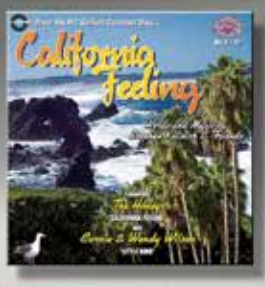


Stephen Kalinich & PF Sloan

featured now at MsMusic Productions & Foothill Records

From P.F. Sloan writer of "Eve of Destruction"



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Jim Kaplan – Publisher

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"I don't fuck much with the past, but I fuck plenty with the future. And people, the future is now!"
— Patti Smith

Cover Image
The Sisters, backed by The Premiers, in East Los Angeles, 1965.

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BONUS TRACKS

Did you hear the one about the Butcher cover?

Gary McFarland Combo, circa 1965.

THIS IS GARY MCFARLAND

HAVE YOU EVER BEEN DIGGING through the bins with a vague intention of finding works by one artist and picked up something similar, but not quite what you were looking for?

I discovered **Gary McFarland** records accidently, digging through the bins looking for Gerry Mulligan records. It's understandable due to their close alphabetical proximity there in the "M's" and they kind of look alike if you don't really pay attention. Their sounds are pretty different though. McFarland sounded a little to "pop" for my young, at the time, jazz ears and after a few records I kind of lost interest in him.

Writer-director-producer **Kristian St. Clair**'s documentary *This is Gary McFarland* distributed by **Light In The Attic Records** is the kind of treat that changes your tastes in music. I get it now. McFarland is one of those artists whose personal history is a big part of their sound. Get this DVD/CD combo and get hip to one of the '60s hippest. See the DVD, get hip to McFarland, and then I'll see you digging in the bins. In the "M's". I figure I have about a week head start on you.

MUSIC IS THE BEST

MY DAUGHTER WENT TO THE House of Blues last night. (To see a band I've never heard of, of course). This morning

CONTINUED ON PAGE 8

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CONTINUED FROM PAGE 6

she was going on about how awesome they were/it was. I was tempted to try to find out who the band was, and pick them apart. Because I can. Instead I ventured, "Isn't live music the best?" To which she responded, "Oh my god, yes. I wish I never had to listen to my ear buds again." Nice answer. And, nice Dad move, if I do say so myself.

THE ECONOMICS OF RECORD COLLECTING

AGAINST WILLIAM BUFFET'S BEST financial advice, instead of buying stock index funds I went out and purchased the **Beatles Mono Box** set. My thinking was I could sell all my lesser sounding Beatles records to pay for the new Mono Box set, which to my ears, compared to my Beatles records, is the best recording yet.

Now add to my crazy collector thinking **The Fest For Beatle Fans** at the LAX Marriot in October. There were more rare Beatle collectibles than I have ever seen in one place. Starting with the Ed Sullivan Wall the Beatles signed and drew on when they first performed at the Ed Sullivan Theater in Feb 1964. All of this Beatle stuff made me wonder if I should really sell my older Beatle records at all or hold on to them...

The Beatles "Butcher" cover.

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THE FEST FOR BEATLE FANS

MY FIRST FEST WAS FANTASTIC. **Wayne** and **Gary Johnson** from **Rockaway Records** blessed us with the Ed Sullivan Wall the Beatles signed in 1964 (starting bids $550,000) and probably another $500,000 in ultra rare Beatle Records and memorabilia – some of which I owned and destroyed playing with as a 10-year-old in 1966.

My favorite story from The Fest For Beatle Fans starts with a second stage (unpeeled) Butcher cover. Except you couldn't see the Butcher cover through the trunk cover pasted over it. What I am saying is, you know how you can see the triangle of Ringo's black sweater through the pasted over trunk cover? (You do now.) This record you couldn't. A large corner of this cover had completely bent, exposing the Butcher cover underneath. The cover was pasted a little high. But you would be really lucky if you notice that Butcher cover underneath this trunk cover. I was standing with serious Beatle experts, **Bob Say** from **FreakBeat Records**, Beatle historian and author **Bruce Spizer**, **Wayne** and **Gary Johnson** from **Rockaway** and **Jim Henson** from **Blue Jay Way** in Texas. It was spooky to see the looks on their faces when they realized the possibility of all the second stage covers that might have been missed. RCN

Jim Kaplan

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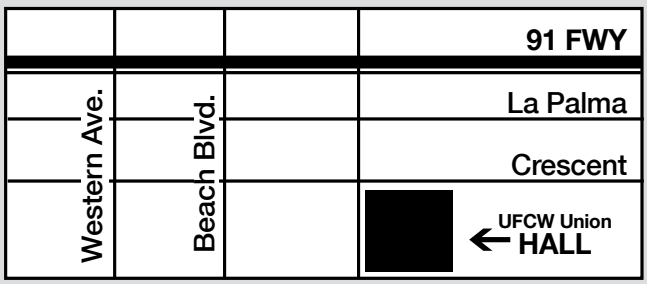

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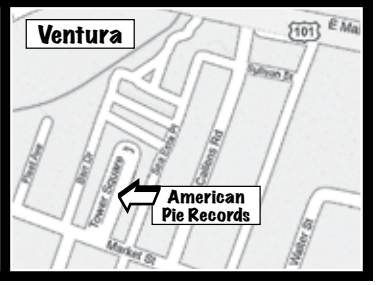

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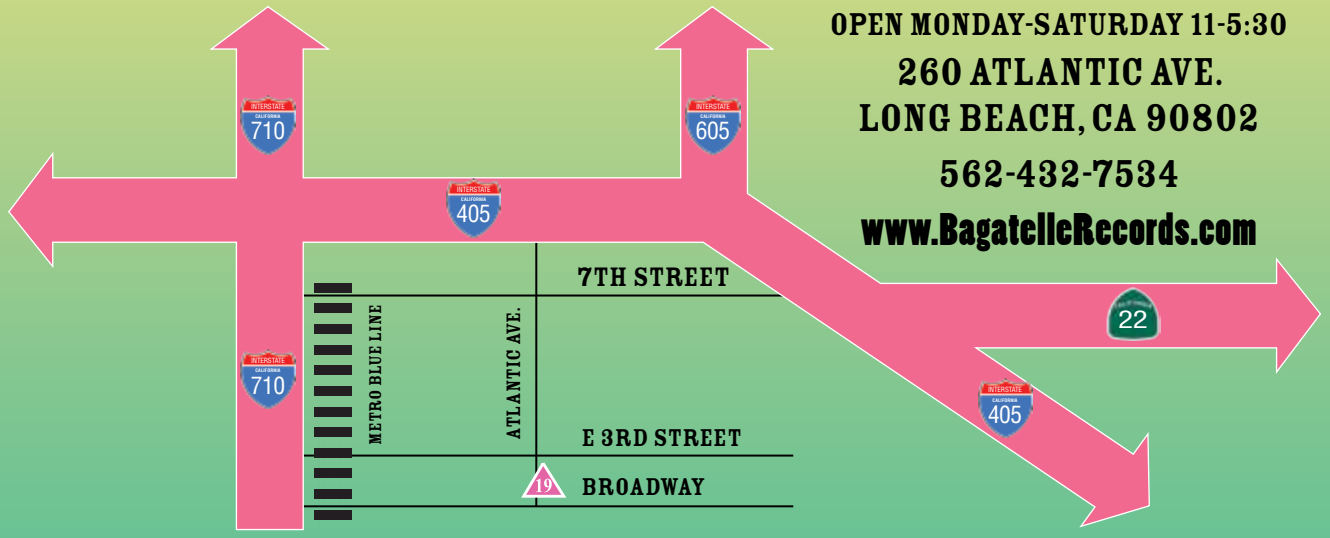

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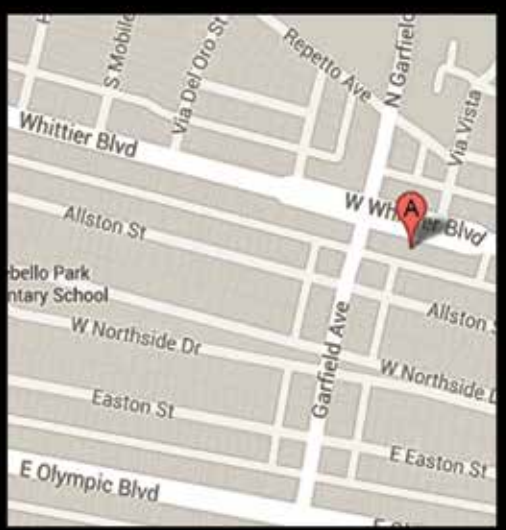


Tales of Vinyl from The Duke of Boyle Heights

Music historian Gene Aguilera has been championing the music [and boxers] of East L.A. for over 40 years

BY HARVEY KUBERNIK

MUSIC HISTORIAN, GENE Aguilera is an East Los Angeles native with a long and varied career working to champion the musical phenomenon known as The East L.A. Sound. A University of Southern California alumnus and bank vice president, he's variously pursued his musical avocation as a record producer, songwriter and author.

Aguilera got caught up in the sounds of Southern California as a young boy, first listening to East L.A. favorites like Thee Midniters on his small transistor radio. His musical tastes would expand over the course of the 1960s to include bands like The Beach Boys, The Beatles and Frank Zappa.

Aguilera went on to guide the career of Little Willie G. and the Blazers and his name can be found on a plethora of album and CD credits, including Thee Midniters, The Premiers, Cannibal & the Headhunters and El Chicano. He is also the co-writer, with Ry Cooder, of the song, "Poor Man's Shangri-La" from Cooder's *Chavez Ravine* album.

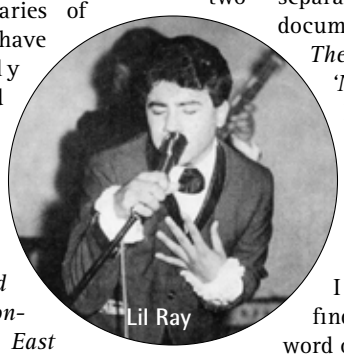
Along with his lifelong love of music, Aguilera is also passionate about boxing. A longtime confidante to Latino fighters such as Bantamweight Champion Ruben Olivares, Aguilera has had a ringside seat in the boxing world since the 1970s. Last April, he published the history, *Mexican American Boxing in Los Angeles* (Arcadia Publishing).

AGUILERA INTERVIEW

Q: Do you have any theories why generally the musical heritage of East L.A. is constantly overlooked or neglected, as perhaps the least documented genre in the musical history of Los Angeles, West L.A. or Hollywood?

A: It's been a nagging ache in my side, that the East Side Sound during its golden age of the '50s, '60s and '70s is almost never mentioned in the same breath as the Hollywood music scene. It's like the suits never wanted to cross the bridge to East L.A. during those turbulent times. Thee Midniters, even with a hit single in tow, never got booked at The Whiskey A Go Go, probably due to cultural insecurities and insensitivities (combined with naive management). The East L.A. sound (which combined doo-wop, soul, and The British Invasion) definitely shaped and influenced the musical landscape of the greater Los Angeles area.

"The soulful, horn-drenched influence of Thee Midniters (who preceded brass bands as Chicago Transit Authority and Blood, Sweat & Tears) were one of the first groups to utilize horns as the driving force in a rock 'n' roll context. I call East L.A. 'The Forgotten Village.' That is the perfect name for this colorful barrio that developed its own musical style, burst into the national scene in 1964 with several Billboard Top 100 charting hits, yet reviewers and documentaries of rock 'n' roll have traditionally turned a blind eye towards our musical contributions.


Lil Ray

Q: As you well know, as a journalist and author I have constantly paraded East L.A. and cite the vision of Eddie Davis and Billy Cardenas and the influential Rampart / Faro Records label. Why is the legacy of East L.A. and the surrounding area still perceived as a sleeping giant?

A: In the early days, maybe East L.A. was misunderstood. Maybe the exploding Chicano movement made it difficult for Hollywood to cross racial lines in terms of sending a promo man to scour the barrio for new acts. The East L.A. music scene never seemed to grow past a certain point with the Hollywood shot-callers, maybe from mistrust on both sides. Talented groups and singers failed to receive long-term recording contracts with the major labels. The East L.A. golden age period has usually been stonewalled in the big picture of the pop-culture world, even though we've always been in the same city and across the bridge from downtown L.A.

"For my money, vocalist Little Willie G. (of Thee Midniters) can stand toe-to-toe with torch balladeers such as Frank Sinatra and Tony Bennett, and at the same time, tear it up with the best garage ravers as in 'Jump, Jive & Harmonize.' Why isn't he a big star worldwide or nationally? This is a wake up call for the music business. So far, no one yet is breaking down the door to do a documentary on the ground-breaking band Thee Midniters, who released four collectable albums in their prime — or sign Willie G. to a major record deal.

"In the 1990's, I purchased two separate multi-volume documentaries titled *The History of Rock 'N' Roll* (Warner Bros.) and *Rock & Roll* (WGBN-PBS). After spending hours devouring these documentaries, I was dismayed to find out that not one word or photo was spent on the East L.A. sound. It is encouraging to note, though, producer/director Jon Wilkman released a fine documentary *Chicano Rock! — The Sounds of East Los Angeles* — that appeared on PBS in 2008. It is worth checking out.

Q: In the fifties, rock 'n' roll in Southern California was

PHOTOS: FROM THE COLLECTION OF GENE AGUILERA

Native Angeleno, Gene Aguilera's record collection consists of 10,000 LPs and 5,000 45s. He also owns an extensive collection of photos and memoribilia from the 1950's-1960's East L.A. music scene.

partially birthed and nurtured in venues like the El Monte Legion Stadium, Montebello Ballroom, and the Shrine Auditorium. Little Julian Herrera was a very big regional star.

A: Little Julian Herrera was an important early influence in the East Los Angeles musical canon. In 1956, Little Julian Herrera released his first single, "Lonely, Lonely Nights" on R&B bandleader Johnny Otis' Dig label. To bluntly state where Herrera's timeline is situated during rock's early days — he arrived a mere two years after Elvis Presley first unleashed rock 'n' roll to the world in 1954, and two years before Ritchie Valens' recording debut in 1958. Herrera, the first East Los Angeles rock 'n' roll star (even with assumed dual-identities), was raised by a Chicano family in Boyle Heights and frequently played the legendary El Monte Legion Stadium. His sudden drop-out from sight in 1960 qualifies him as a bona fide Los Angeles mystery that has never been solved.

Q: Why did the audiences in East L.A. always have a very special and passionate link to Southland radio DJ's like Art Laboe and Dick Hugg "Huggy Boy"? I know the same could be said about West L.A. and Hollywood and San Fernando teenagers and fans relating to the DJ's on KFWB and KRLA throughout the 60s.

A: Seminal East Side D.J.'s Art Laboe and Huggy Boy ruled AM radio and influenced barrio listeners with their dedications and community involvement; such as broadcasting live from Scrivners (a drive-in restaurant in Hollywood) and Dolphin's of Hollywood (a record store on East Vernon Avenue). Ironically, the two greatest messengers of Chicano music, were not even of Mexican descent. Huggy Boy looked Latino and I think people related to that as he played all the popular East L.A. hits of the day.

"Comedian Paul Rodriguez told *The Los Angeles Times* that 'He (Laboe) is more Chicano than some Chicanos.' Laboe started the popular Oldies But Goodies album series, which were categorized by a 'Dreamy Side' and a 'Jump Side', and invented the concept of "dedications" on the air. Consequently you were able to go on the radio and hear yourself, and if your boyfriend or girlfriend was listening on the other end, they also got to hear their name on the air. Before that, we never got on the radio at all, these guys were our voice. The Blendells (who hit with 'La La La La La') even cut a side called 'Huggies Bunnies,' named after Huggy Boy, so they could get airplay. Art Laboe and Huggy Boy were Chicano music ambassadors who owe their careers to the Latino community.

Q: I talked to you and several original East L.A. based musicians at length for my new book 'Turn Up The Radio! Rock, Pop and Roll in Los Angeles 1956-1972.' Can you discuss the ongoing musical legacy of Thee Midniters and other artists who still tour and make recordings? You have championed them and helped manage their work. The vision of Eddie Davis and or Billy Cardenas continue when we still hear on the radio Thee Midniters, The Blendells, the Premiers,Cannibal & the Headhunters, Mark and the Escorts, Tierra, and El Chicano.

A: Let's explore the definite

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musical influence left by the East Side Sound that invaded the American pop-culture world. The 1950's ended with Ritchie Valens tearing up the Billboard charts with his one-two, knockout punch of "Donna" (#3) and "La Bamba" (#22). The East L.A. music scene exploded in the '60s with national charting hits: "Angel Baby" (#5) by Rosie and The Originals, "Farmer John" (#19) by The Premiers, "La La La La La" (#62) by The Blendells and "Land of 1000 Dances" recorded both by Cannibal & The Headhunters (#30) and Thee Midniters (#67). This should have been enough to propel some of these artists into long-standing careers by major record labels, but it never happened. As it is, these songs are seldom played on the radio now days, let's hope they will not be forgotten.

"Thee Midniters were 'The Godfathers of '60s East L.A. rock 'n' roll' and still occasionally perform with their original lead singer, Little Willie G. And when that event happens, it instills a pride in the audience, a kind of romantic and heartfelt notion that their hero is still there up on the stage and still vocally delivering with the same power as he did back in the day.

"Art Laboe's Latin Oldies Legend concerts today, with Thee Midniters as headliners, still pack them in today at Nevada's Buffalo Bill's Casino, Honda Center and other top-line venues. In recent years, I have witnessed Thee Midniters at such venues as the Santa Monica Pier, House of Blues, Gibson Amphitheatre, Amoeba Records, etc. and their performance is as good as any band happening today. Even in this day and age, they don't have to take a backseat to anyone.

Q: What drew you to these regional artists? I know you also worship the Beatles, the Beach Boys, surf and car music along with the Phil Spector-produced girl group records and rockabilly.

A: Being from Southern California, I was immediately drawn to local musical artists such as The Beach Boys and Jan & Dean. They sang of places I had heard of and seen. Although it may sound strange to some (that a kid from East L.A. could worship surf music), I was seduced by the whole scene of beach movies, surfing, bikinis, the smell of sun-tan lotion and boogie-boards, while listening to KRLA and KHJ on my tiny transistor radio. My aunt Julie would take us to Hermosa Beach or Manhattan Beach during the innocent days of the early 1960's. This was my exposure to this lifestyle.

"Phil Spector made a huge mark on rock 'n' roll, and I am sure that his Wall of Sound production (in some secret morse code) influenced East L.A. music movers & shakers like Eddie Davis and Billy Cardenas. Spector hit his apex in 1962-1966, which was basically the start of East L.A. rock 'n' roll.

"Sitting on our living room couch, along with the rest of the country, I saw the Beatles U.S. debut on *The Ed Sullivan Show* on our black & white television set. My mind was never the same. Following the Kennedy assassination, and the sugary-pop that ruled the airwaves at the time, the time was ripe for The Beatles to come and conquer America. We needed that shot in the arm. My world was turned around and I became hooked on music in a bad way.

Q: Was there some sense of identity you felt by checking out and supporting the East L.A. recording world as you lived, and still live in the world of East L.A.? Or, was it just was available to you initially?

A: Born and raised in East Los Angeles, being attracted to the East L.A. sound was a natural progression. It was the soundtrack of my youth. I remember the first time I heard the single "Whittier Blvd." by Thee Midniters on KRLA radio in 1965. It starts off, "Let's take a trip down Whittier Blvd. ...arriba,

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arriba," it was rock 'n' roll with a soulful Latin flavor. It was wild, it was different than anything I heard on the radio. Then, the single began to creep up the local charts competing with artists such as the Beatles, the Rolling Stones, the Four Tops, Sonny & Cher, James Brown, the Beach Boys, and the Byrds. When I found out that Thee Midniters were from East L.A., well, that just blew my mind. Here were these guys, from the same stomping grounds as me, competing with my favorite groups at the time. It made me proud that the local boys were becoming stars in the big picture. Thee Midniters had radio hits and appeared on television, ok... now we had hope.

Q: I also think Frank Zappa was a bridge that tied in Doo-Wop and R&B and the music of East L.A. to the unique blend of rock 'n' roll he created from Echo Park and then Laurel Canyon. Zappa is one of your musical heroes. Why is he placed in your own pantheon of musical giants? Why did his first five albums have such an impact on you?

A: Growing up in East L.A., I was mesmerized by Frank Zappa's first few albums. Beginning from *Freak Out* in 1966 (which even name checks Little Julian Herrera & The Tigers in the liners) to *Just Another Band from L.A.* in 1972, (which was credited to Las Mothers in resplendent cholo lettering by Limon), Zappa spoke Chicano directly to my heart. I don't think I played another album more than *We're Only In It For the Money*.

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A hand-drawn poster from 1964 advertising a concert in the L.A. suburb of Vernon.

"Zappa even had Chicano bass player Roy Estrada in the band during the early years. Zappa and Ray Collins (pre-Mothers of Invention) wrote the memorable East L.A. nugget 'Memories of El Monte' by the Penguins on Art Laboe's Original Sound label. Zappa said in the liner notes of his doo-wop tribute album *Cruising With Ruben & The Jets* (1968), 'The present-day Pachuco refuses to die!' Quoting 'Dog Breath' from the Mothers of Invention *Uncle Meat* LP, "Primer mi carucha (Chevy '39), Going to El Monte Legion Stadium, Pick up on my weesa (she is so divine).' As a kid, we used to crack up listening to the closing moments of 'WPLJ,' from the LP Burnt Weeny Sandwich in 1969, as Mother Roy Estrada sings in secret Pachuco calo (street slang). It's all in there, folks.

Q: Have you been encouraged over the last few decades by the amount of CD reissues and boxed sets chronicling and re-positioning the initial sounds from East L.A. from the early sixties now reaching new ears? I know you've helped assemble many CD and vinyl re-releases or have been thanked in the credits.

A: I was proud to have worked on the 4-CD box set *Thee Complete Midniters* (Shout! Factory) that contains rare B-sides. Other releases I assisted in were *In Thee Midnite*

CONTINUED ON PAGE 20

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Hour!!! (Norton), *Greatest by Thee Midniters* (Thump) and Little Willie G.'s solo CD *Make Up For The Lost Time* (Hightone). Some interesting East L.A. reissues are: *Brown Eyed Soul* (Rhino), *The West Coast East Side Sound* and *East L.A. Rockin' The Barrio* (Varese Sarabande/Rampart Records), *Latin Oldies* (Thump Records), the 12-CD box set *East Side Story* (East Side Records), *The East Side Sound* (Dionysus Records), and *Pachuco-Soul!* (Vampisoul Records).

"What the world needs now is the definitive DVD that digs deep into the archives of television programming to unearth original performances of classic East L.A. groups. Thee Midniters, Cannibal & The Headhunters, the Premiers, El Chicano, and Tierra all appeared on such television shows as *Shebang*, *9th Street West*, *Groovy*, *The Lloyd Thaxton Show*, and *Dick Clark's American Bandstand*. These performances need to see the light of day.

Q: Can you talk a bit about your extensive personal record collection. It's a true L.A. archive.

A: I have been called obsessive about my vinyl record collection. It consists of 10,000 LPs and 5,000 45s and has been documented in *The Los Angeles Times*, *Goldmine*, and the *L.A. Weekly*. They are housed in what I call my "vault", in neat rows of custom wood shelving in a temperature-controlled room. They are listed alphabetically, housed in plastic sleeves, and separated by plastic dividers.

"Of course, East L.A. music is my specialty, but it's all in there, from oldies, soul, rock 'n' roll, R&B, country, blues, surf, jazz, pop, latin, bossa nova and Mexican. I also collect albums that feature local L.A. landmarks on the cover, such as Disneyland, The Troubadour, Knott's Berry Farm, Dino's, Marineland, The Cocoanut Grove, Grauman's Chinese Theater, etc.

Q: Why vinyl? The sound? The origin? The larger liner notes?

A: I grew up playing vinyl records on my small record player. Vinyl brings warm sounds to the ears. Listening to vinyl is like listening to music in the Grand Canyon. It is large and expansive. Listening to mp3 or CD's is like listening to music on headphones. It is small, and decompressed. It is a comfortable zenlike, near-religious experience to place the needle on the vinyl, while one studies the album cover, memorizing all the musicians that played on it, the studio it was recorded in, who produced it, and the instruments used. Obsessive vinyl-junkie behavior, you know.

"When I found out that Thee Midniters were from East L.A., well, that just blew my mind," said Aguilera, about his hometown hitmakers.

Q: How did you build it and can you give some tips to the 'Record Collector News' readers about collecting vinyl and CDs.

A: After I bought my first record at age 10, I was done... hooked for life on this passion of collecting records. I supported all the local record stores in L.A. within a 50-mile radius and scoured record bins using my evolving 'want-list.' It's an obsession, perhaps an entertaining illness. One of my favorite places to buy vinyl is the Greater Orange County Monthly Record Shows put on by Steve Brunner. There you have about 50 dealers in one room selling glorious, delicious vinyl. I enjoy reading *Record Collector News* because it keeps me updated on all the new record stores coming out.

Q: What are some of your impulse reason rules for grabbing a record?

A: If you see a record on your want list, buy it now because you may never see it again. Back in the day, I passed on $20 or $30 dollar albums because I could not afford them, and now they are worth $200. And support your local record stores, because vinyl is coming back in a strong way. I am not a fan of re-issued vinyl, I prefer the original pressing. It's got to be the real thing. I tried buying albums on ebay, but my experiences have not been all that great. You have these bored housewives from the Midwest who self-proclaim themselves as professional record dealers and list their records as VG+, yet when I receive them, they are trashy, not even worthy of donating to Goodwill.

Q: Does money or purchase price play a big factor in the yes or no decision?

A: Harvey, I have been blessed to be at the same banking real estate job since 1982, if you can believe that, so now I am in a better position to buy the records that I salivated on as a 10-year old kid. We used to go to downtown L.A. to shop at the Kress store on Broadway, and while the family walked around, I hung out at the record section and flipped through all the LPs and 45s, wishing I could buy them all. Thank God, life is a little much easier now and I can afford to buy some of those records that I used to crave.

Q: What are some of your best-ever moments finding a rare record? What are a few of your most prized items?

A: In the early days of record swap-meets, I found Los Lobos first independently released album, *Just Another Band from East L.A.*, (reportedly only 3,000 were pressed) at the Music Machine on Pico Blvd. in West L.A. for only $8. Today it's probably worth $300. In Downey on Lakewood Blvd., there was a one-of-a-kind little neighborhood record store called Wenzel's Music Town. Like walking into a time-warp, you were welcomed by owners Tom and Maxine Wenzel in their unfashionably-hip polyester outfits while the sounds of KRTH-FM played real oldies-but-goodies on warm-sounding house speakers.

"Looking through rows and rows of 45s and LPs in the main room, one needed permission to enter the rare record room through a little gate. There I found the mono version of *Presenting the Fabulous Ronettes* on Philles Records for $20 (value today $400) and *Ritchie Valens His Greatest Hits* on Del-Fi Records for $10 – it still has the original price tag on – (value= $150). Sidebar: during the last week of Wenzel's existence, I was fortunate enough to buy a few of the sepia-toned vintage rock 'n' roll posters that adorned their walls.

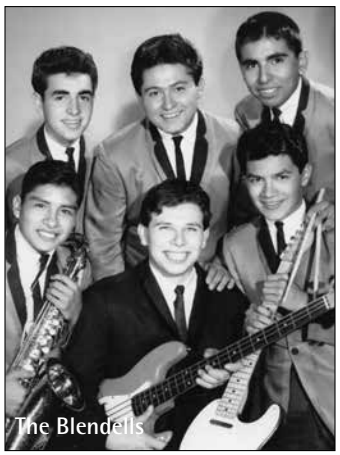
"I own the holy grail of East L.A. record collections, which includes the complete vinyl set of *The Salesian Rock 'N Roll Shows, volumes 1-5*, that were released from 1964-1965.

Value: priceless.

"The most sentimental record I own is *Meet The Beatles!* (high-fidelity) on Capitol Records, because it's the first record I ever purchased and I even (unfortunately) signed my name on the back cover in blue ink.

Q: What discs and treasures are you seeking?

A: I have been looking for the vinyl record "Pachuko Hop" by Chuck Higgins on the Combo Records label. In typical '50s cheesecake style, the original cover showed a naked woman on the cover with a scarf strategically placed over her body. This cover was eventually yanked from the shelves in 1960, as it was deemed too risqué by


The Blendells

'the authorities.' Eventually it was re-released with crude hand-drawn graphics and a photo of Higgins.

Q: You've just published 'Mexican American Boxing in Los Angeles.' What was the genesis of this book?

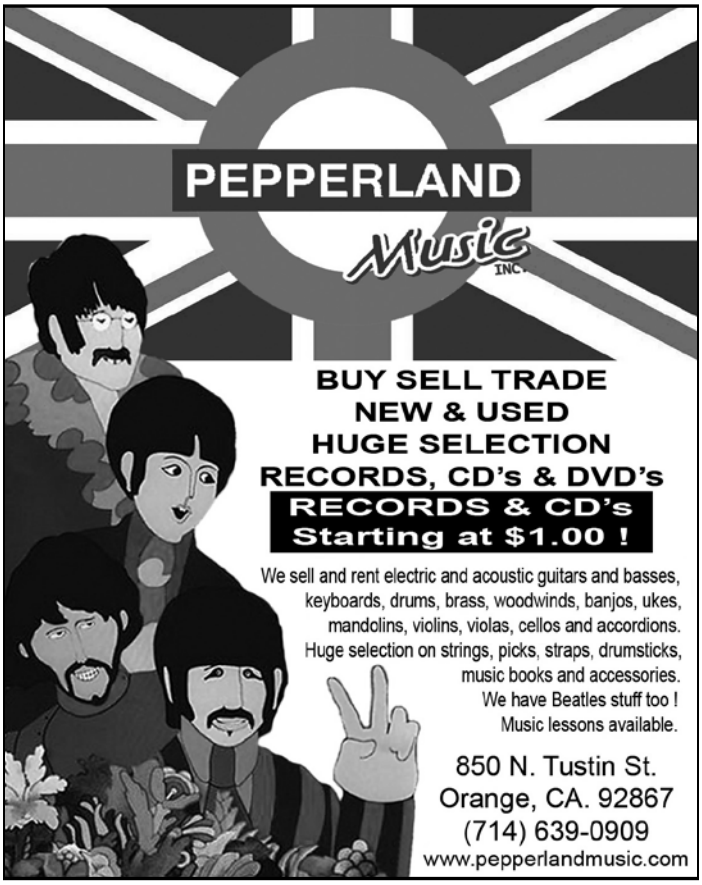
A: This is the first book to put together all the colorful, flamboyant and courageous Mexican American boxers from the Los Angeles area in one place. It's been a long time coming. From the boxers' outrageous ring war stories to their heartfelt confessions, my goal is to keep the spirit and legacy alive of Mexican American boxing for generations to come. I hark back to the days 'when Los Angeles was truly a fight town,' when boxing in Los Angeles revolved around the Olympic Auditorium and the Main St. Gym. Now with these institutions gone, L.A. has lost some of its boxing allure. I want to keep the memory alive of when boxing in Los Angeles was 'the talk of the town.' It was a natural for me to write *Mexican American Boxing in Los Angeles* because all these glorious boxing stories were stored in my head and I just had to match them with my lifelong boxing photo collection.

Q: What did you discover in the process of doing the book about the popularity of the Mexican-American boxers in L.A.?

A: That there is definitely a sociological culture around this group of Mexican American boxers in Los Angeles. The timing of the book's release appears to be right, as the fans of the Olympic Auditorium during the Enrique Bolanos, Art Aragon, Mando Ramos, and Carlos Palomino eras are getting a little older now. In a few more years, we will have lost a lot of these senior-citizen fans, but luckily they are now getting a chance to enjoy this historic and educational book about their fistic Mexican American boxing idols. I have been promoting this book, old-school style, if you wish. I am taking this book to the streets and literally selling books out of the trunk of my car. I have been attending every local boxing function, been fortunate to speak to the people, and the reception has been enthusiastic.

Mexican American Boxing in Los Angeles can be purchased from arcadiapublishing.com, Amazon books and other retailers.

Los Angeles native and music historian Harvey Kubernik has been an active music journalist for over 40 years and is the author of 6 books. His work has been published internationally. Kubernik is heard on global radio broadcasts, and seen in TV and movie music documentaries, including Queen, Bobby Womack, Meat Loaf and the Seeds.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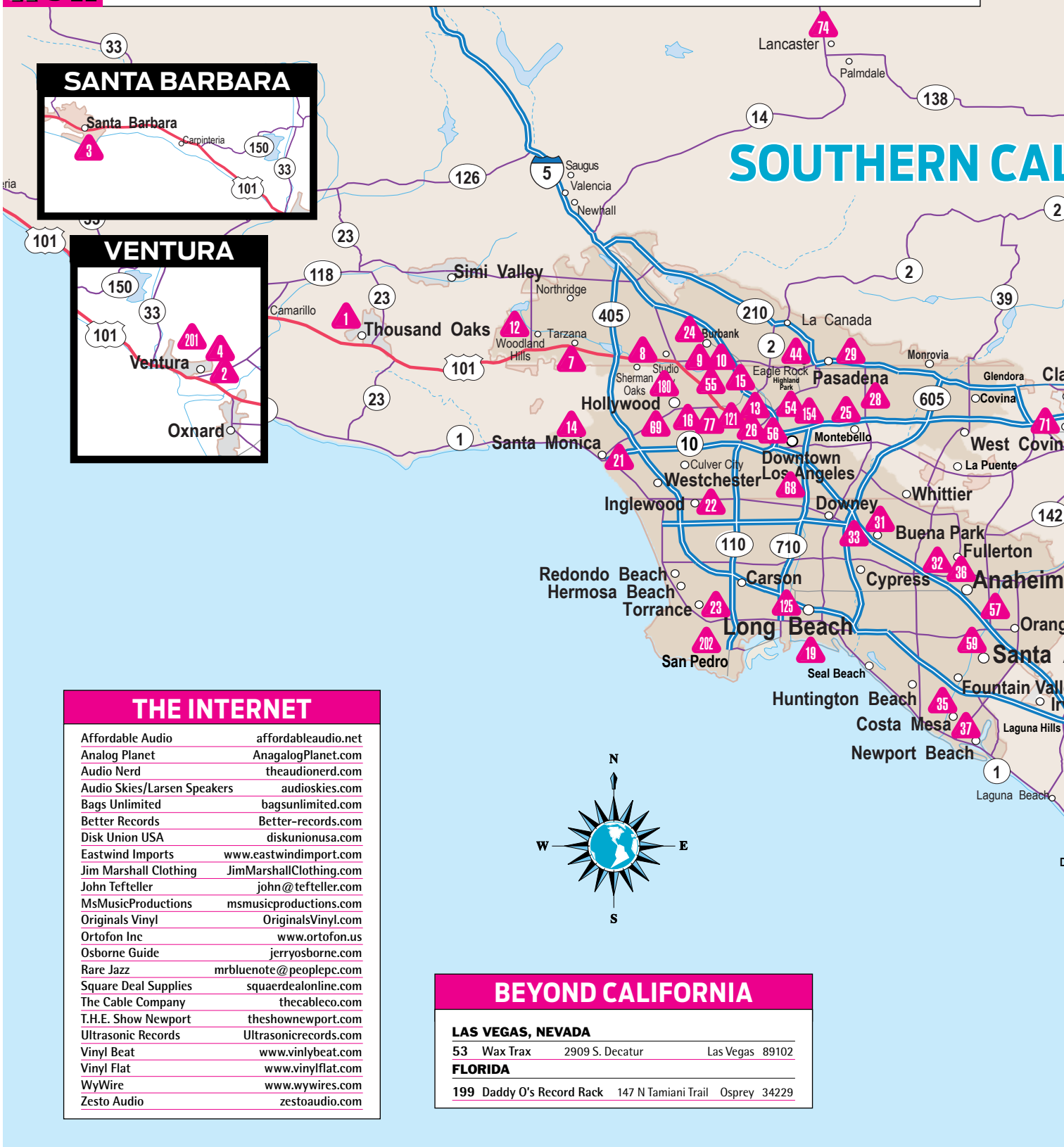

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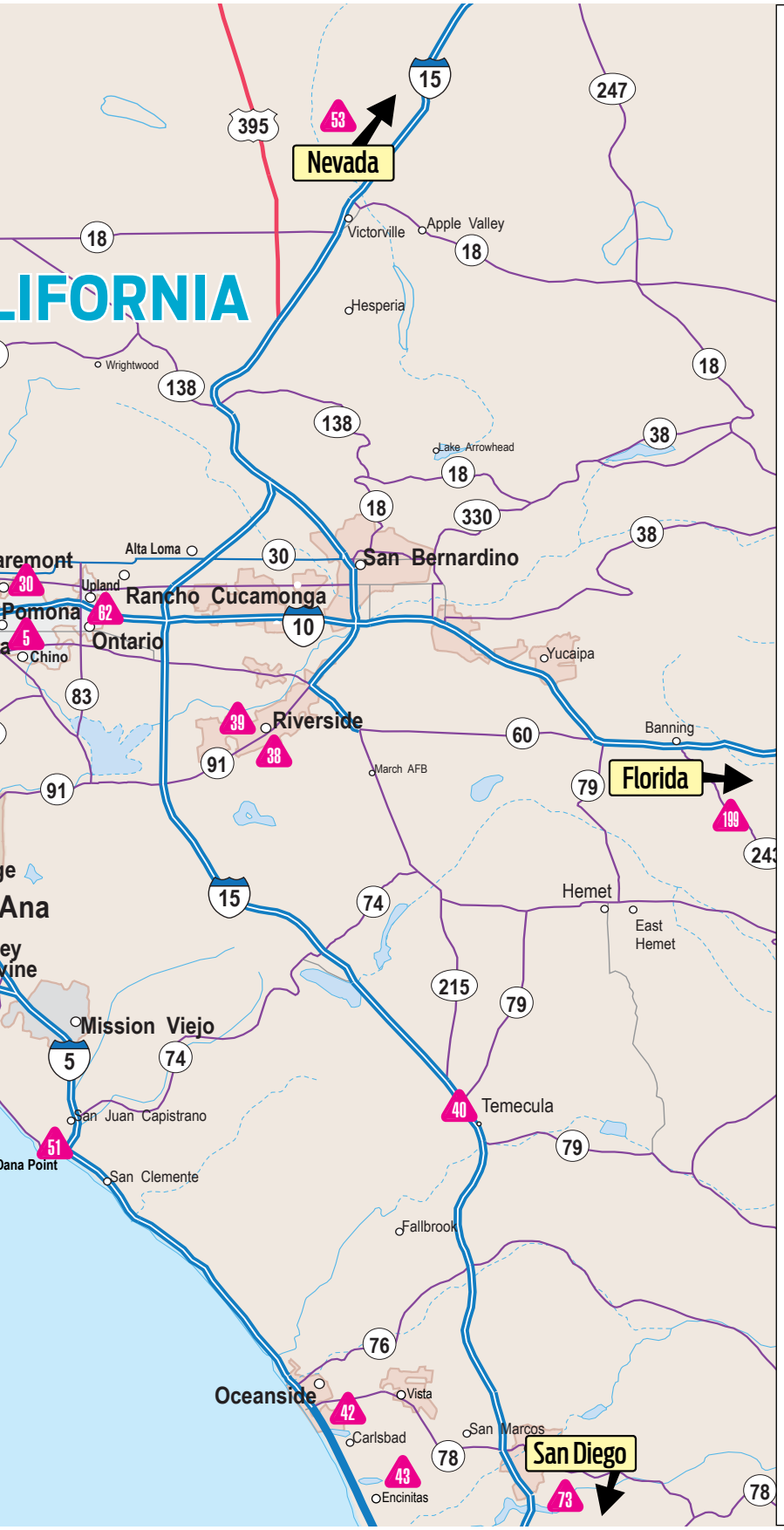

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2	American Pie Records	1412 Tower Square #2	Ventura	93003
3	Warbler Records	131 E. De La Guerra	Santa Barbara	93101
4	Grady's Record	2546 E. Main St	Ventura	93003
201	Jockamo Records	522 E. Santa Clara St	Ventura	93001

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74	Full Score Music	42741 45th Steet West	Quartz Hill	93536

SAN FERNANDO VALLEY/BURBANK

7	CD Trader	18926 Ventura Bl	Tarzana	91356
8	FreakBeat Records	13616 Ventura Blvd	Sherman Oaks	91423
9	Atomic Records	3812 W. Magnolia	Burbank	91505
12	Shelley's Stereo	22102 Clarendon Street	Woodland Hills	91367
24	Backside Records	139 N. San Fernando Rd	Burbank	91502

LOS ANGELES / SANTA MONICA

13	Mono Records	1805 Glendale Blvd	Los Angeles	90026
14	Record Surplus	12436 Santa Monica Blvd	W. Los Angeles	90025
55	Sick City Records	3323 W Sunset Blvd	Los Angeles	90026
26	Blue Bag Records	2149 Sunset Blvd	Los Angeles	90026
16	Amoeba Music	6400 Sunset Bl	Hollywood	90028
121	Ahead Stereo	7428 Beverly Blvd	Los Angeles	90036
15	Rockaway Records	2395 B Glendale Blvd	Silverlake	90039
77	Headline Records	7706 Melrose Ave	Los Angeles	90046
69	The Record Collector	7809 Melrose Ave	Los Angeles	90046
56	Caveman Vintage Music	650 N. Spring St	Los Angeles	90012
21	Angel City Records & Books	218 Pier Ave	Santa Monica	90405
54	Jacknife Records	3149 Glendale Blvd	Los Angeles	90039
44	Permanent Records	5116 York Blvd	Los Angeles	90042
154	Gimme Gimme Records	4628 York Blvd	Highland Park	90042

LONG BEACH/SOUTH BAY

19	Bagatelle	260 Atlantic Ave	Long Beach	90802
22	Pacific Sound Service	408 E. Manchester Blvd	Inglewood	90301
23	PM Sounds	1115 Sartori Avenue	Torrance	90501
125	Fingerprints	420 E 4th Street	Long Beach	90802
202	The Grand Emporium	323 West 7th Street	San Pedro	90731

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29	Audio Element	117 E Union St	Pasadena	91103
71	Kaos Records	1044 N Citrus	Covina	91722
35	Resistor Records	511 S. Myrtle	Monrovia	91016

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5	The Glass House Record Store	248 W 2nd Street	Pomona	91766
30	Rhino Records	235 Yale Ave	Claremont	91711
71	Zoinks Records	226 S Main St	Pomona	91766
62	Penny Lane Records	1551 W. 13th St. #107	Upland	91786

ORANGE COUNTY

31	Orange County Record Show	8530 Stanton	Buena Park	90620
32	Burger Records	645a S. State College Blvd.	Fullerton	92831
33	Far West Record Supply	SEE OC Record Show	Buena Park	90620
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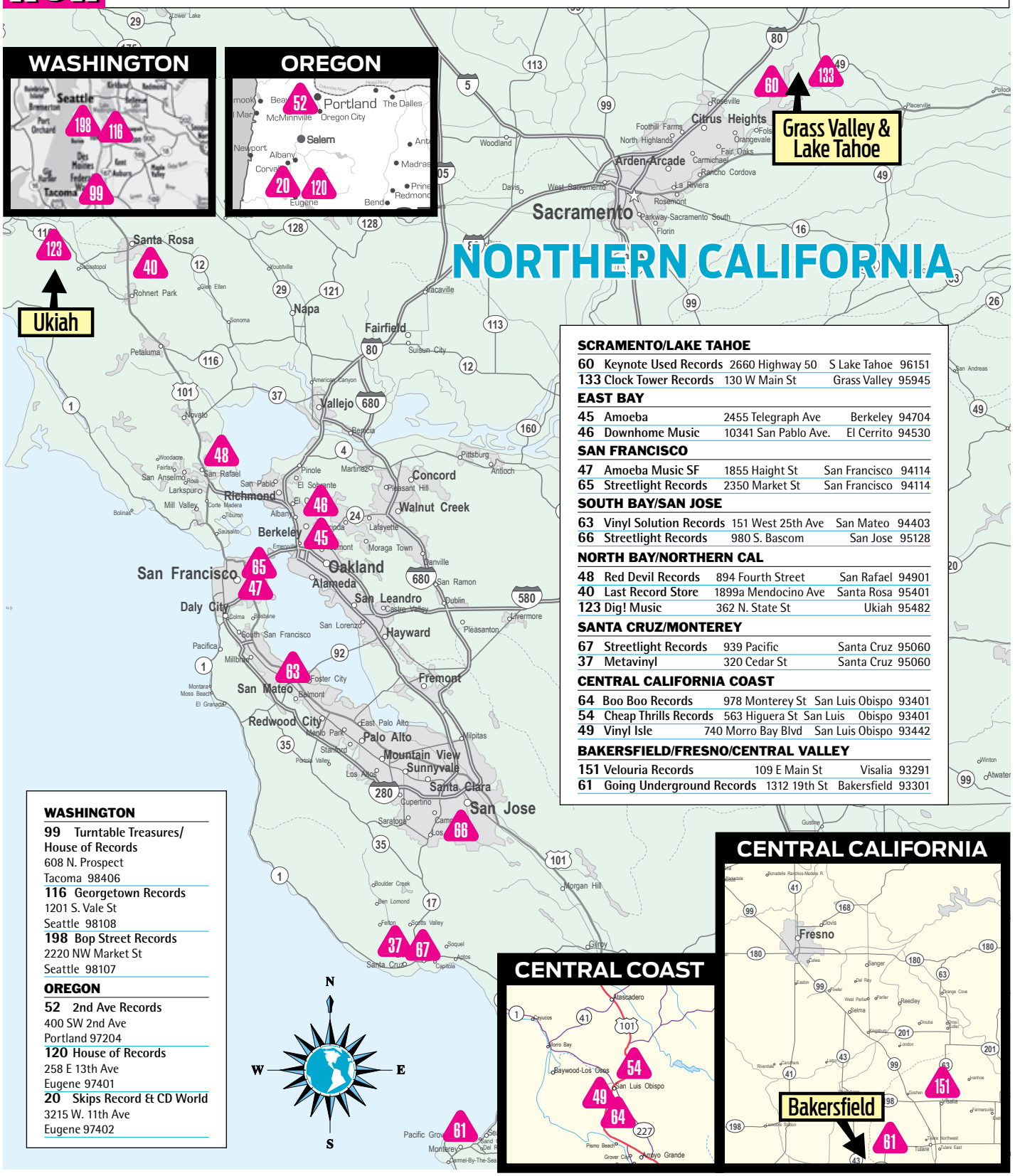

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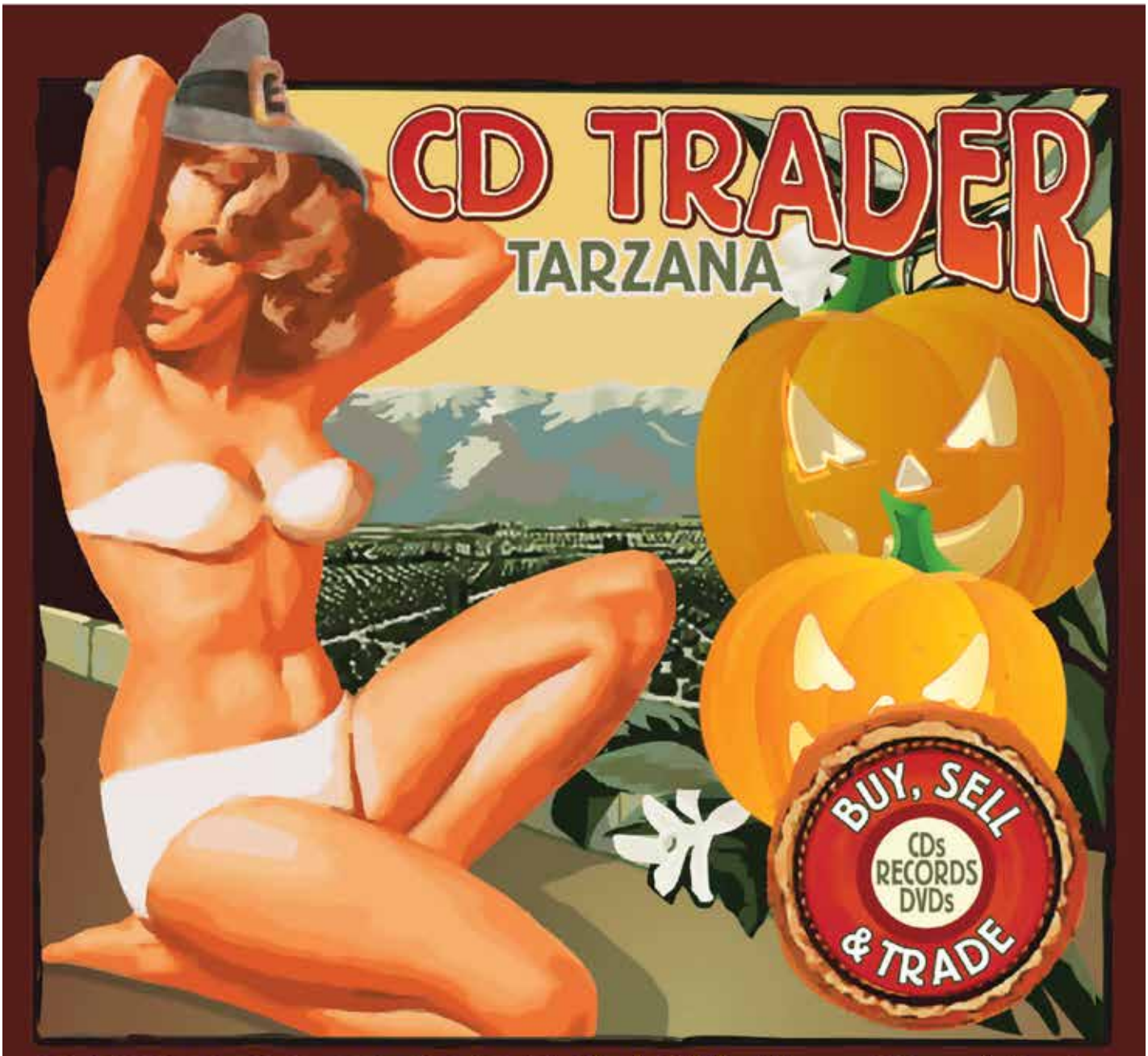

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That Breakthrough Year

Andre Benjamin stars as 1960s rock legend Jimi Hendrix in a new biopic

BY HARVEY KUBERNIK

PATRICK REDMOND

Andre Benjamin as Jimi Hendrix in, *Jimi: All Is By My Side.*

OUTKAST'S ANDRE BENJAMIN STARS as Jimi Hendrix in the film, *Jimi: All Is By My Side* biopic from writer-director John Ridley (*U-Turn*, *Three Kings*, *12 Years a Slave*).

The movie covers a year in Hendrix's life from 1966-67; starting from when he was an unknown backup guitarist playing New York's Cheetah Club and following him through time paying in London's music scene up to his Monterey International Pop Festival triumph.

"'Mesmerizing!' is how Kenneth Turan, of *The Los Angeles Times* described Ridley's film, while Peter Travers of *Rolling Stone* proclaimed, 'Electrifying! Andre Benjamin's magnetic performance is a star-spangled triumph.'"

Filmmaker and writer John Ridley, was born in Milwaukee, Wisconsin and resides in Sherman Oaks, California. He is also the author of seven published novels.

JOHN RIDLEY INTERVIEW

Q: "A lot has happened in two years," as you said introducing the movie premiere in Hollywood at the Arc Light Theater. What drew you to the saga of Jimi Hendrix to write and direct a picture on him covering a year in his life from 1966-1967?

A: I've been very fortunate to be a writer in Hollywood for a good number of years. And it is one of those stories that in different forms people would either ask you to come in and pitch on or various versions to try and write it. To a degree they were serviceable ideas. Back in the day they tended to be the cradle to the grave kind of bio pics that people were doing. For a long time that was the way stories were told. But I think audiences have matured, their expectations and tolerance for more depth of story-telling as opposed to greatest hits versions of the story has evolved.

"And for me as someone who thought he was a Hendrix fan, when it got to the point that I really started to explore this particular year and these events and the rapidity that these events happened. One after another. Meeting Chas Chandler, Noel Redding, Mitch Mitchell. Eric Clapton, playing for the Beatles, it really felt there was an emotional velocity to this story. As well as an opportunity to look at some key relationships that a lot of people may not be aware of.

"So, all of that to me together there just came a point where it was less about me trying to figure out a story and a story that was there that was really dictating the way it was told.

Q: What was it like being the screenwriter and director? Easier or harder in the duality of wearing both hats?

A: It was unique because I think it was both of those things. I really believed I had a powerful script that was put together. And people were obviously attracted to it. But this time was my opportunity. I really wanted to come to it with a strong vision for these characters, a vision for their emotional drive and a vision in terms of the style of filmmaking. The language of cinema. I believe if I can do those things and keep the focus on all of them that there was a story here that people can relate to.

Q: So much has written about the movie's lack of securing original Jimi Hendrix recordings but, even at his June 1967 Monterey International Pop Festival return to the States big moment, five of his nine numbers in his live set were cover versions. I found it refreshing in your movie to see Jimi's 1966 world where he was still doing covers and writing his first songs and not the constant usage of "Purple Haze" and "All Along Watchtower." I'm on your side on this one.

A: I do appreciate that. I think a lot of people appreciate that and the history of music and where it came from. Whether it be Jimi or

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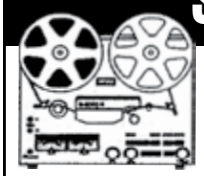

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CONTINUED FROM PAGE 28

the Beatles and where they start somewhere and take these other songs and really make them their own. Jimi, more than anything, was an artist who could do that as well with 'Hey Joe,' 'All Along the Watchtower." People are gonna come to it and expect a greatest hits version of that and I get it. Because those hits are hits for a reason.

"But I do hope folks like yourself who have a deeper richer understanding of the whole process will have an appreciation of songs that we were able to use in the film. 'Mannish Boy' to 'Hound Dog' 'Wild Thing' to 'Sgt. Pepper's Lonely hearts Club Band.' Not having a piece of music was not a limitation.

Q: You take us into the 1966 and early summer '67 world of Jimi in London. The people are really part of his orbit and not auxiliary friends.

A: Honestly, I don't think the people around Jimi were auxiliary in any sense. These folks really informed the Jimi that we came to know. Whether it was Linda [Keith] meeting him and introducing him to Chas, who had a real understanding of both sides of the music business, having been a player, and at that point being a nascent manager and wanting to treat acts as people rather than dollar signs. Kathy [Etchingham] and the time they spent together, even going to the park and listening to the Salvation Army Band, Jimi being fascinated by the uniforms.

"Ida in this version is a representation of depth, and the reason I call her Ida yet they had not met at the time. But I thought it was very important to be additive with his girlfriend who had a real Afro-centric perspective on him and their relationship. And how it was different than with Linda and Kathy. So I think all of these individuals helped inform the Jimi we came to know.

PHOTOS BY: PATRICK REDMOND. PHOTO OF JOHN RIDLEY BY RYDER SLOANE

Clockwise from top left: Writer/Director John Ridley; Ruth Negga as Ida; and Hayley Atwell as Kathy Etchingham with Andre Benjamin as Jimi Hendrix in Ridley's film, *Jimi: All Is By My Side*.

"Jimi at age 24 he had played with Ike & Tina Turner, the Isley Brothers, Little Richard and really hadn't found great success with them. So to speak, a little bit washed up and playing as a backing artist in a band. He probably could have gone on to be very successful but were it not for these key relationships we have the Jimi Hendrix we mostly identify with. It's hard to say.

"So it was very important in this story to show these people as people, hopefully complicated people and try and delve into these relationships as possibly could. Honestly it remains these personal connections.

"One of the things I always thought was the strength was the connectivity of these characters and the very quiet and thoughtful nature of someone like Jimi. To be able to take someone who so many of us revere 'cause of his outside personality on stage, and to be able to take quiet moments where people are just sitting in clubs and or in a room laying together. Sometimes some of these scenes are worth it for emotion, intent and they move together.

"That to me to be able to feel that from the early stage of discovering the story and then watch the film playback time and time again and still feel that and be able to translate that from the inception of the idea to the words on the page to how we filmed it to the final edit, that to me is the most powerful thing.

Q: Do you write to music?

A: Yes I do. Sometimes I like to write in a quiet space but it can be distracting listening to music. Certainly the song that sent me on this journey was "Send My Love to Linda." [from a Record Plant session in summer 1970]. That was a song I listened to over and over again. Not just when I was writing but when I would go for a run and put it on my iPod and just play it over and over again.

"Because I want to be reminded about the passion and the emotions I felt the first time I heard that song. A lot of times it's more when I'm out running or doing other things, driving a car, because I'll start thinking about scenes and moments that I want to try and express. And it's a way to really keep me on point with the story.

Q: What did you learn as a screenwriter from 12 Years a Slave *that you applied to your Hendrix movie?*

A: Well, a couple of things. One thing I learned in general it's not about the words on the page. When you're a young writer, at least for me, you're in love with your own words because you're a writer. You got to write as much as possible.

Q: Well, as James Baldwin said, "If you're not writing you're not doing anything."

A: You're not doing anything. And, as Miles Davis said, 'sometimes it's the notes that you leave out.'

"That to me is hopefully where I've matured a little bit in about leaving words out and letting the moment play itself. And I think you see some of that in *12 Years a Slave* as well. In Solomon's memoir it is so nuanced, so rich, and rich in its environment there are places where it wasn't about the words but hopefully creating a scene that had its own power.

"For me, again, I can only hope that it's a level of maturation as a writer to be confident in all aspects of both the material that I've been able to work as well as all the other artisans working on the film that it doesn't have to be all about words. And I certainly believe with the Hendrix film I found a way to express that.

Q: Tell me about working with Andre Benjamin

A: I can't say enough about Andre. As a person; as an artist. His work ethic. This is someone who put in months, seven or eight months into the entire process.

From originally sitting down with me. He lives in Atlanta and came out to Los Angeles tow work with me and talk about cinema, to talk about the kind of story we wanted to tell. He worked with a guitar and vocal coach and put himself on a diet. There was so much that he put into it as a performer as an artist, as an actor, building the chemistry between the two actresses, Imogen and Hayley, and that's really to me exceptionally important.

"You can write what you think are terrific scenes. You can find interesting ways of hopefully direct those scenes but if the actors don't have a certain chemistry, particularly in a film like this, which is so much about connectivity, you end up with a whole lot of nothing.

"So for Andre Benjamin, who has afforded himself a place in life where he can do pretty much whatever he wants to choose to not openly be involved in this project but to really decide that he was going to be honorific in the approach to it that's pretty special. It really is. In that regard what he put into it was just phenomenal. I believe the movie works in general but I would say if it works at all it's because of Andre and the connection he has with Imogen, Hayley and Ruth as well. RCN

Harvey Kubernik has been an active music journalist for over 40 years and is the author of six books, including This Is Rebel Music (2002) and Hollywood Shack Job: Rock Music in Film and on Your Screen (2004), published by the University of New Mexico Press.

Beefheart in a Box

Sun Zoom Spark, the new Captain Beefheart box set, is never boring

CAPTAIN BEEFHEART
CD BOX SET
(SUN ZOOM SPARK: 1970 – 1972)
RATING: ★★★★★

BY GILLIAN G. GAAR

IF YOU'RE A ROCK AFICIONADO OF A CERtain aesthetic, you're supposed to like, nay, love, Captain Beefheart, reveling in his iconoclastic output, delighting in the ways he warped rock 'n' roll, the blues, and R&B into fantastic new shapes.

Rip Rense, in *Sun Zoom Spark*'s liner notes, describes Beefheart's music as being akin to "some spontaneous id eruption, something highly dangerous that seemed to slice right through time and order and science, and grab all, in an electrocuted moment of be-here-now." It's an apt description not only of Beefheart but of the album that's usually held up as the pinnacle of his musical achievements in particular, *Trout Mask Replica*. Since its release in 1969, it's been heralded as one of the greatest albums ever, regularly landing on the "Best Of" round ups that have become so popular these days, and even getting a governmental stamp of approval when it was added to the United States National Recording Registry by the Library of Congress in 2011.

Such a legacy has to develop over time, of course, and the reactions were somewhat more muted when the album came out; Robert Christgau famously said he could only give the record a B+ rating instead of an A because of its "weirdness." Still, what do you do for an encore? Beefheart released nine further albums before retiring from music in 1982, when he chose to focus on his painting, though there has been a fairly steady stream of reissues over the years (Beefheart died in 2010 at age 69, having battled multiple sclerosis for many years). *Sun Zoom Spark* zeroes in on the immediate post-*Trout Mask* period, specifically the albums *Lick My Decals Off, Baby* (1970), *The Spotlight Kid* and *Clear Spot* (both 1972) (note: 1971's *Mirror Man* was released between *Decals* and *Spotlight*, but featured older recordings from 1967). Most exciting for Beefheart collectors, *Sun Zoom Spark* also features an entire CD of previously unreleased tracks (a total of 14), and it marks the first time *Decals* has been reissued on CD since 1989 (though it's been available on vinyl and as a download on iTunes and Amazon since 2011).

It's a period Moris Tepper, a guitarist who worked with Beefheart, refers to as "the core of his legacy," and the three records show him moving from idiosyncrasy to something more conventional (by Beefheart standards, anyway). *Decals* sounds like *Trout Mask Replica Part II*, with an undercurrent of loopy sexiness that's there from the get go. The album kicks off with the title track, which takes the Beatles' declaration of wanting to hold your hand at its starting point and then gives it an intimate twist regarding what Beefheart would rather be doing ("She stuck out her tongue/and the fun begun!"). Yet there's an undeniable sweetness at work too; who can resist the puckish friendliness of the statement "I Love You, Big Dummy"?

The musical sound is fractured – e.g. the jumbling sounds that clatter through "Bellerin' Plain" and "Japan is a Dishpan" (with a saxophone that sounds as if it's having the life wrung out of it like a dishcloth) – but instrumentals like "Peon" and "One Red Rose That I Mean" clearly point the way to a more restrained future. There's Beefheart's warped riffing on the blues of course, as is evidenced by the song titles alone: "Woe-Is-Uh-Me-Pop," "The Buggy Boogie Woogie," and "The Smithsonian Institute Blues (or The Big Dig)."

But there's a heart at work as well if you listen to the lyrics, which aren't always soaked in surrealism; "Petrified Forest," for example, gives a nod to ecological concerns. "Flash Gordon's Ape" wraps it up in a suitably chaotic fashion; the song sounds as if every instrument has been let off the leash to run as free as it pleases.

What a difference a few years makes! *The Spotlight Kid* opens riding the funky wave of the wonderfully titled "I'm Gonna Booglarize You Baby," as Beefheart's vocal growls through the songs with a commanding authority, including some startling moments where he starts vocally scatting like a soprano saxophone. The more manageable tempos of the songs were an attempt to make the music more accessible, though Beefheart's musicians weren't as pleased about the move at the time, saying the music was "boring to play."

But it's not boring to hear. One could say that for the first time, the listener is able to relax and not worry about being assaulted by sounds coming from at you from all corners. Consider "Blabber 'n Smoke," with its casual guitar accompaniment that places the lyrics squarely in the foreground; what starts out as a tart critique of a relationship ("All you ever do is blabber 'n smoke"), but eventually moves on to environmental and philosophical concerns: "Clean up the air/ 'n treat the animals fair/I can't help but think you treat love like a joke/time's runnin' out."

There are a lot of different musical textures on the album. Like the touch of zydeco accordion in "White Jam," or the marimbas

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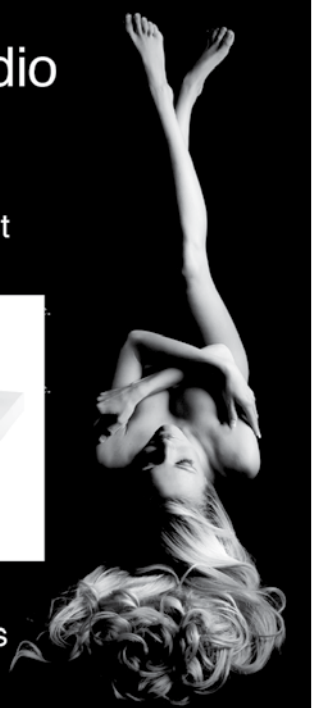

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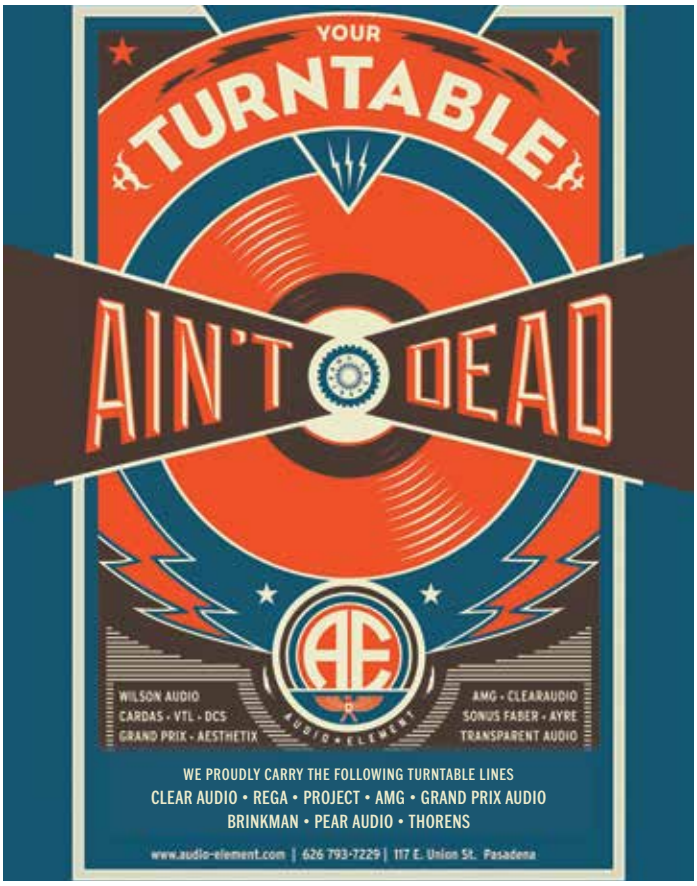
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T.H.E. Show (The Home Entertainment Show) evolves again – taking T.H.E. Show "to the next level". 2015 will be a landmark year: T.H.E. Show Las Vegas at the Flamingo goes on hiatus in January and T.H.E. Show Newport will EXPAND to accommodate the over-whelming popularity of the 4-year Southern California convention.

Show officials explain: "We have found interest in the Las Vegas annual January venues to be fading. Regional shows, meanwhile, have increased in size, indicating a larger desire from the general populace for these outstanding products. In collaboration with the world's largest audio society, The Los Angeles/Orange County Audio Society and many industry sponsors, T.H.E. Show Newport has grown larger every year. It is definitely time to expand the exposure of these unique and stellar products to the increasingly discriminating and more sophisticated audience."

T.H.E. Show Newport has a new home – ALL UNDER ONE ROOF! It will be held at the Hotel Irvine, less than a mile away from the original venues and it is currently undergoing $40 million in refurbishments and improvements. "Formerly a Hyatt Regency", president of T.H.E. Show, Richard Beers says, "This will be the most perfect venue EVER to host a high-end audio event. It's all in one tower and the 30,000 sq ft of exhibit space on the main floor is perfect for the larger exhibits, plus plenty of room for the Headphonium, T.H.E. Marketplace, Vinyl Dealers, etc., and ample space to keep crowd favorites: the impressive Car Show, Food Trucks, and Live Entertainment!"

WWW.THESHOWNEWPORT.COM will unveil all the details on October 24th, 2014. New exhibitors will be invited to join on November 10th, 2014. JOIN US AT T.H.E. SHOW NEWPORT, May 29th – 31st, 2015.

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that are dropped in along the way and add some soft color to a song, as in the otherwise heavy marching drone of "When It Blows Its Stacks" or the jam burst of "Alice in Blunderland."

It's not all so straightforward of course. The delightful "Grow Fins" opens with a blast of harmonica before Beefheart details how to recover from a breakup: employ some devolution and take up a new life under the sea. And "There Ain't No Santa Claus on the Evenin' Stage" is a moaning blues about the kind of hard life that offers no relief, with a few shakes of jingle bells adding an oddly discordant note.

In comparison to the albums that precede it, *Clear Spot* is practically a pop album; you could put "Low Yo Yo Stuff" or "Nowadays a Woman's Gotta Hit a Man" on your turntable and people would hit the dance floor without thinking twice.

CONTINUED ON PAGE 40

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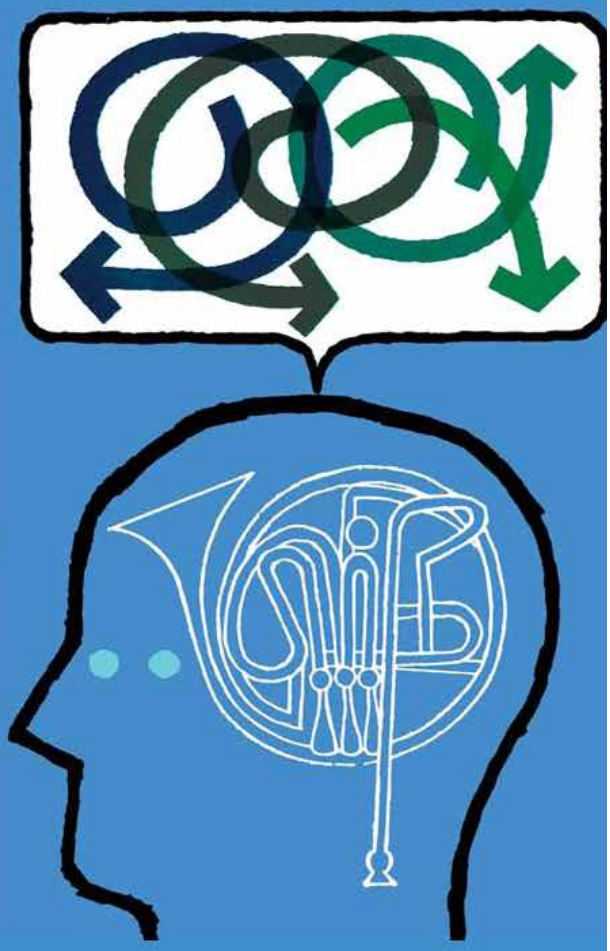

CONTINUED FROM PAGE 38

Elsewhere, Beefheart becomes a smooth soul man on "Too Much Time" (the female backing vocals are a nice addition), "My Head is My Only House Unless It Rains," and "Her Eyes Are a Blue Million Miles." The latter of which makes for an especially nice contrast when Beefheart cuts loose a bit on the subsequent number, "Big Eyed Beans from Venus."

The fourth CD has cast offs from the *Spotlight Kid/Clear Spot* era. From the Spotlight sessions: a sweet "Harry Irene," with a gentle vocal from Beefheart (it was later reworked for 1978's *Shiny Beast [Bat Chain Puller]*), a surprisingly different "I Can't Do This Unless I Can Do This/Seam Crooked Sam" if you're used to the version on the 2012 *Bat Chain Puller* (Beefheart sings on this version, versus the spoken-word approach he took on BCP version). "Two Rips in a Haystack/Kiss Me My Love" (its title later used for a Beefheart painting) is fairly spare in contrast to some of Beefheart's more frenetic work, with a great raspy vocal.

There's some instrumentals from these sessions as well, mostly rehearsal performances. "Pompadour Swamp" later became a song called "Suction Prints," which appeared on *Shiny Beast*, while the "Pompadour Swamp" title was recycled for a completely different number that appeared on 1974's *Bluejeans and Moonbeams*. It shares the same swampy musical sensibility as "The Witch Doctor Life" — which here is quite different from the final version that appeared on 1982's *Ice Cream for Crow* (in contrast to the alternate version of "Alice in Blunderland," which has a lot more similarities to the *Spotlight Kid* version). "Best Batch Yet" appears here in a noticeably slower version than the one that later appeared on *Doc at the Radar Station*, with an almost acoustic feel (despite the electric guitar). Both it and "Your Love Brought Me to Life" also have a unique interplay between guitar and marimba;

"Your Love..." is also the only number here that wasn't released in a later version.

There are five outtakes from the *Clear Spot* sessions. Neither "Nowadays a Woman's Gotta Hit a Man" or "Circumstances" vary much from their later versions. The bright and bouncy "Kiss Where I Kain't" is an updated instrumental version of "Frying Pan" ("Frying Pan," which was recorded in 1966, was finally released in 1984 on *The Legendary A&M Sessions* EP). Then there's "Little Scratch." The song was later reworked into "The Past Sure Is Tense," which appeared on Beefheart's *Ice Cream For Crow*, and is here a jammy, less streamlined version; a nice look at a song's early gestation.

There are two versions of "Dirty Blue Gene," one recorded during the *Spotlight* sessions, the other during the *Clear Spot* sessions (the final version of the song appeared on *Radar Station*). The first is a sprawling, fuzzy, bluesy number, punctuated by Beefheart's squalling harmonica. The second version is closer to its final incarnation on *Radar Station*, and the two versions taken together provide an intriguing look at how Beefheart would continue working on a piece of music, refining it again and again, until it matched the vision within his head. The fact that his was an especially startling vision is what keeps pulling people back to his work, in the hope that repeated listenings will one day crack the mystery that's surely buried within Captain Beefheart's music. RCN

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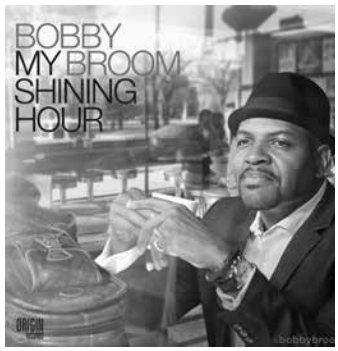
Bobby Broom: Back to Basics

BY ARMAND LEWIS



WHEN PEOPLE LISTEN to records, they think they are hearing just that — a documentation of an actual performance. But this has not really been the case with most popular music since the 1960s. With the advent of multi-track tape and certainly now with digital file-based recording, editing and mixing, musicians are generally recorded one at a time in isolation, building up instruments and vocals like layers of sounds to be edited, mixed and equalized to create a smooth, polished presentation. This recording process is more akin to the post-production of films than the documentation of a musical performance.

Yet today's musicians occasionally return to the simpler, direct approach to recording that existed from the beginnings of the recording industry in the early 1900s through to the 1960s. At that time, all the musicians involved with a recording would be present in the studio, recording the entire tune together using a central microphone to augment individual mics. Thus, the resulting tape was really a representation of an actual musical performance. Mixing and equalization would then finish the process, but the basic recording would be of an actual "live" group performance.

All of the classic jazz LPs from the 1950s and '60s were recorded this way and it is possibly one of the reasons those talented musicians were able to make so many classic albums. The direct "one step" process preserved the interactions, inspirations, communications and emotions among the musicians playing together that makes jazz what it is.

With this in mind, guitarist Bobby Broom has released a recording of his trio performing tunes from the Classic American Songbook — all recorded "live" together in the studio over a three-day period. *My Shining Hour* (Origin 82667), features the veteran guitarist along with bassist Dennis Carroll and drummer Makaya McCraven performing nine classic standards, offering new interpretations that re-invigorate familiar melodies.

Starting off with Gus Arnheim's "Sweet and Lovely," Broom and his trio set up a mellow groove that nonetheless bounces along. Set up by drummer McCraven, Broom's spare, unadorned guitar style keeps the focus on the melody. Even during solos, everything is kept within sight of the original melodic line.

Cole Porter's "Just One of Those Things" never breaks a mid-tempo stride, but is perfect for Broom, whose wide ranging

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musical vocabulary finds all sorts of hidden gems within the framework of the 1935 tune. Making what are otherwise very familiar (maybe overly familiar) tunes seem new again is no small feat, and the rendition here brings the tune back to life in ways not heard before in previous jazz versions.

Possibly the most delightful track on the album is "Jitterbug Waltz." Updated from it's swing origins in the 1930s, Broom modernizes the tune, giving it an almost soul/funk feeling — especially in the introduction — while retaining all the musical charm inherent in this Fats Waller original.

Broom's spare, unadorned guitar style keeps the focus on the melody.

But the most surprising track is the last one on the album: the country ballad "The Tennessee Waltz." Here, the guitarist strips out the country sentimentality to reveal a simple melody that nonetheless provides the framework for an excellent solo. At just over four minutes, it may be the shortest tune on the album, but it's the perfect finale to what is likely to be the most satisfying album you will hear this year.

After spending the summer on tour with Steely Dan, opening for the rock legends with his organ trio, the Bobby Broom Organisation, Broom is currently playing in and around Chicago, where you can catch some of the magic of this marvelous CD in person. If you find yourself in the Chicago area when he is playing, I would suggest getting there early. RCN

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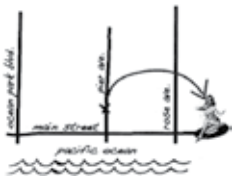

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New York, NY. The New York City Record and CD Show. Holiday Inn. 440 W. 57th Street. $6. 10am-4pm. 973-209-6067

SUNDAY NOVEMBER 16

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